

New Practice–Based Methodologies for Naturalistic Contemporary Drama Translation

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Contents

Acknowledgments

Abstract

Part One: The Translations

Prah by György Spiró (translated by Szilvia Naray-Davey)

Prime Location by György Spiró (translated by Szilvia Naray-Davey)

Sunday Lunch by János Háy (translated by Szilvia Naray-Davey)

Part Two: Critical Reflection / Thesis

Chapter 1

1.1 Introduction

1.2 Methodologies and Research Questions

Chapter 2: Context

2.1: Personal Context

2.2: What is Translation?

2.2: Politics in Translation

2.3: Hungarian Contemporary Drama Translation post-1989

2.4: A Brief Overview of Translation Studies Scholarship

2.5: Translated Contemporary Plays in the UK

2.6 Hungarian Contemporary Drama: A Rationale for Translating Spiró and Háy

Chapter 3: Methodologies

3.1: Methodology of Translating at the Desk: *Translating Sunday Lunch and Naturalistic drama translation through the actors' naturalistic tool*

3.2: Being True to the Life in the Text

3.3: Performability

3.4: Voices in Drama Translation Scholarship

3.5: Performability as Enabling Mechanism

3.6: The Practice of Translating Away from the Desk

- 3.7: Filling the Practice-Based Methodology Gap
- 3.8: Performance Case Study 1
- 3.9: Bilingual Staging Drama Translation Laboratory Methodology and Rational
- 3.10: Source Text Stage vs Target Text Stage

Chapter 4: Findings

- 4.1: Finding from Performance Case Study 1
- 4.2: Double Realia
- 4.3: Findings from the Hungarian Actors' Performance
- 4.4: Keeping it Foreign: The Case of 'The Kid'
- 4.5: Farce or Kitchen Sink Realism? The Emergence of a New Genre in the Target Text

Chapter 5

- 5. 1: Performance Case Study 2: The Professional Production and Mise-en-Scène of *Prah*
- 5.2: Translator and Director's Notes
- 5.3: Mise-en-Scène as Translation
- 5.4: Findings
- 5.5: A Non-Linguistic Solution
- 5.6: Music as a Translating Strategy
- 5.7: Register and Class Issue
- 5.8: The Target Culture's Actor Interpretive Skills as a Translation Aid: Casting as *Skopos*
- 5.9: Societal Realia: The Case of PCCC
- 5.10: The Set as a Translator

Chapter 6: Performance case study 3

- 6.1: The Source Culture's Production of *Prah* under Microscope
- 6.2: Excavation of the Source Culture
- 6.3: Findings from the Source Production
- 6.4 The Author's Wink: Cultural allusions Revealed by the Source Production

Chapter 7.

7.1: *Prime Location* translation as synthesis of methods 1 and 2, “away from the desk and “at the desk”

7.2 Translation Challenges

7.3: The Source Production of Prime Location

7.4: Character as Realia

7.5: The Source Language Actor’s Performance as an Aid to Translation

7.6: The case of *kezicsókolom* and *csókolom*: Working with compensation and addition

7.7: Direct Translation Benefits from Source Production and the Use of Objective

7.8: Class Belonging and Humour Dynamics Revealed

7.9: Double Realia as Humour

Chapter 8: Concluding Thoughts

References

Appendix 1: Arts Council Report of production of *Prah*

Appendix 2: Poster of *Prah*

Appendix 3: Programme brochure of Prah

Appendix 4: Poster of *Sunday Lunch* Drama Translation Laboratory

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I hereby declare that section 3.1 of this thesis has been published by The Mercurian Vol 4 under the title True to the Life in the Text.

Abstract

This practice as research inter-disciplinary PhD's purpose is to create new knowledge in the area of contemporary and naturalistic drama translation. It straddles the fields of Drama, Acting and Translation Studies but inevitably encompasses the fields of social semiotics and linguistics. The methodology used is of a hybrid nature as it consists of a portfolio of work. The work is divided into two major sections. The first comprises the translation of three Hungarian Contemporary plays into English by the author, followed by the thesis and self-reflection. The thesis will claim that it is by the precise use of the proposed mixed methodology and practical approach to drama translation that new knowledge will be contributed to the field of contemporary European naturalistic drama translation. The use of this methodology is novel in the sense that it claims that the act of translating itself is creating new knowledge. This builds on Nelson's practice as research model is in which the act of translation is the practice. New knowledge will also be generated by the practice, which is the *mise-en-scène* of two translated plays as well as the analysis of the Hungarian stage source productions.

The use of this hybrid methodology results in the creation of new concepts in the field of foreignising drama translation. The thesis part of the portfolio claims that these new concepts will also serve as tools that will aid the work of scholars and drama translators who chose foreignisation and resistance as their translation strategies. These methodologies will challenge prevailing views in Translation Studies of the primacy of the text in translation. It will challenge Susan Bassnett's view that it is a superhuman task and not the translator's role to decode sub-textual meaning in the dialogue. The aim of this methodology is to offer new working concepts for the foreignising contemporary drama translator. This thesis and reflective work will claim and defend the view that in order to achieve a foreignised (Venuti 1998, 2008, 2010) drama translation strategy that adheres to the much debated performability criteria, the drama translator needs to become a cultural anthropologist and perform an excavation of the source culture by using the source production as a tool for translation, especially in translating *realia*. It will also argue that the drama translator needs to expand and go beyond the traditional translation tools and borrow the naturalistic tools of the actor in order to help with translation challenges. The performance case studies will focus on Hungarian contemporary drama but although this new knowledge contribution is transferable to all contemporary naturalistic drama translation, it will be of a particular benefit to the field of contemporary Eastern European drama translation.